

# OCULUS

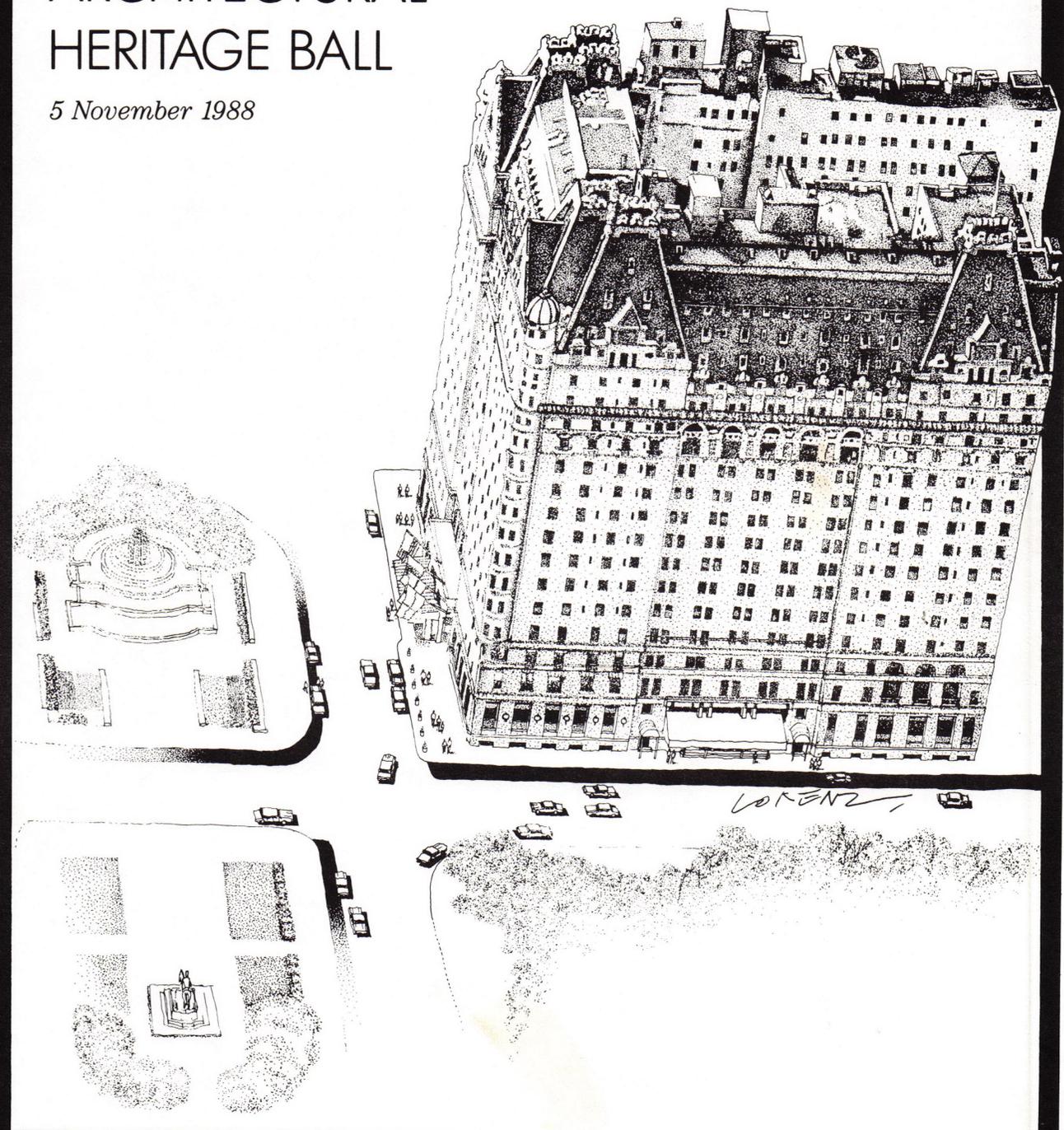
an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 51, Number 2, October 1988

## 1988 NYC/AIA ARCHITECTURAL HERITAGE BALL

*5 November 1988*



*The Plaza by Albert Lorenz*

# OCULUS

**Volume 51, Number 2, October 1988**

**Oculus**

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 the American Institute of Architects**

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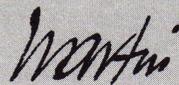
## From the President

You have in your hands the 50th Anniversary Issue of the *Oculus*, a proud and venerable publication. It was intended that this issue would highlight the work of those years and review directions to come. The death of editor C. Ray Smith has changed this issue's contents, but the move forward will continue.

I had discussed new directions with C. Ray only a few weeks ago and had constituted an Ad Hoc committee consisting of C. Ray, Margaret Helfand, Lenore M. Lucey, John M. Dixon, Bart Voorsanger, Denis Kuhn, and myself to investigate and make recommendations to the Executive Committee. The committee now has the task of defining these directions and finding someone to lead us in their pursuit. Please let us know if you have thoughts on either the direction or the director of *Oculus*.

Even in mourning, we must set our future goals and continue to build on the inherited tradition so well maintained by C. Ray.

I look forward to hearing from you.



**Martin D. Raab FAIA**



## C. RAY SMITH FAIA, 1929-88

C. Ray Smith became editor of this publication in 1981. He was a gracious person, and he gave full credit to his predecessor, Andrew MacNair, for having designed *Oculus* in its present form and for broadening its content beyond that of a newsletter. C. Ray was delighted in the potential of *Oculus* as "an eye on New York architecture," as was the Chapter in his appearance on the scene, for he was widely known as a writer of wit and discernment.

He brought in *Oculus'* wonderful staff, Marian Page and Abigail Sturges, and the photographer Stan Ries and he set me up as "publisher." We agreed that the trick was for him to be free to exercise full editorial discretion, and for me to keep *Oculus* on course as the expression of the Chapter. Since he liked to set the stage for controversy by soliciting articles from people on all sides of an issue, and since the Chapter itself was taking public positions in many areas, sometimes over questions of emphasis, sparks flew and tempers flared (mostly mine, for he was exasperatingly cool); but the tightrope was just about always walked successfully, much to his credit.

One never quite knew what C. Ray was going to spring, but one thing was constant: he was ever determined to make *Oculus* unambiguously lively and pertinent. I do want here to join with everybody else to say how much we all owe to him, and how much we shall all miss him.

**George S. Lewis FAIA**

When people ask you how you prepare for a career in architectural journalism, the answer is "You don't." (Until recently you couldn't even find a course in the subject.) Many of us just backed into the field. We recognized early we were professional spectators—architecture enthusiasts and curmudgeons who, believe it or not, never actually wanted to design. So, instead of studying architecture, we learned on the job and from each other.

This is where C. Ray Smith comes in. I first met him shortly after I had arrived at *Progressive Architecture* in 1965. I was an editorial go-fer, a green kid and the P/A staff seemed all knowing. In those days it occupied offices at 430 Park Avenue and its editors were always going to exotic places or having martini lunches with big-name architects, or doing something important sounding like "working at home." At any rate it seemed glamorous to someone trying to get through mounds of typing, research, and proofreading. C. Ray was the editor in charge of interior design. I was fascinated to learn that he had studied English literature at Kenyon College—the hotbed of "New Criticism"—before taking a masters in English literature at Yale. And then he decided to become an actor and studied at the Royal Academy of Dramatic Arts in London.

Finally he ended up at P/A. I didn't work for him, which was quite lucky, since he was an incredible stickler for The Correct Way of Doing Things. So we became friends. It didn't happen right away. I was intimidated. He was cheery, but so proper in his dark suit and dark-rimmed spectacles. He looked like a headmaster at Choate, where he had gone to prep school. He was studiously polite, with the bearing of a choirmaster from the Choir School of St. John the Divine, where he went before Choate.

Yet an adventurous C. Ray lurked beneath the calm, contained, elegant facade. As early as 1963, C. Ray had been instrumental in focusing attention in P/A on Robert Venturi and his Grand's Restaurant in Philadelphia. He was also responsible for convincing P/A to publish in May 1965 the Chestnut Hill house, which Venturi designed for his mother.

By 1966 C. Ray had discovered Hardy Holzman Pfeiffer. Needless to say he had always tracked Charles Moore's work.

P/A was very eclectic in its editorial outlook under Jan Rowan's direction in the mid-1960s, but many of the young architects who were to revolutionize the style and imagery of architecture in the next decade first appeared in P/A because of this very bankerish-looking interiors editor.

I started to be more relaxed around C. Ray about six months after I had begun working at P/A. I dragged in one morning dressed as usual in tweeds, with my hair in a bun, trying to look older, wiser, more mature and intelligent than my years. C. Ray looked at my bleary eyes and drawled "Honey, where have you been?" I forgot who I wanted to be for the moment and confessed that I had gotten in too late from Arthur's discotheque the night before. He squinted at me as if wondering whether I was the sort to be carousing around at trendy boites off hours wearing white rubber miniskirts. Then he said "Oh, I see. Well, the next time take me along. I've been dying to go."

The fun-loving and proper sides of C. Ray's personality showed up in his coverage of architecture. He could write about a modish subject like "supergraphics" (a term he coined) with the same conscientiousness and factual punctiliousness he brought to a Mies building. His articles always imparted an understanding of the mentality and the technique behind the work of those architects.

Then there was C. Ray's incredible eye. He rarely missed a detail of a building or an interior and knew exactly what it was made of, why it was there, what it alluded to. ("Another 'hysterical' allusion" he would say in the 1970s.) It was extremely helpful to visit buildings with him, for his observational powers continually reminded me—for the 23 years I knew him—to examine closely what was in front of my nose. Architects always accuse us journalists of being only interested in words and sometimes ideas. They like to say we never really look at buildings. This is true of a lot of us. But it was not true of C. Ray.

C. Ray Smith, walking up the Supergraphic Wheels, Moore House, New Haven, Conn. Reprinted from *Progressive Architecture*, May, 1967. Photo: Maud Door



When P/A moved to Stamford, Connecticut, the staff was often demoralized. Most of us, except for a few including C. Ray, were actually new. Even I was “new”, for I had gone off to loiter around at the Department of Architecture in the Museum of Modern Art for a couple of years. I returned to P/A because the move to Stamford meant that there was a new editor, Forrest Wilson, new higher positions of responsibility opening up, even some more money. The reason we were demoralized had partially to do with the fact that there were no more martini lunches with chic architects. But it was also no longer possible to have architects visiting New York stop by the offices for a few minutes to show their wares. Nor were you likely to bump into architects on the street corner and casually find out about their latest projects.

Commuting to Stamford was like going to Alcatraz for us. We were marooned there each day, trying to work on a magazine that was supposedly the leading voice in architecture in a town that looked as if it had never heard of

the word. Many of us from New York lacked solid years of magazine experience. Nevertheless to us the “locals” often seemed to think turning out an architectural magazine was the same as organizing a golf or bridge game. C. Ray (who had been with P/A since 1960) was the one who had the clearest sense of how to do it and what must be done. He became the leader for the “kids”—the one we would go to when we had questions about style, content, layout, whatever. And he was always on the case, looking for new developments and directions in architecture. I remember the editorial meeting in early 1970 when C. Ray pointed to the work of two relatively unknown architects, Peter Eisenman and Michael Graves, and said “They may not have built much, but there is a story here. Just look at the way they draw. No one else is doing isometrics.”

By 1971, C. Ray had already returned to New York to work. There he served as editor of *Theater Crafts* magazine then became the editor of *Interiors* before turning to books (*Supermannerism*, *Interior Design in the Twentieth Century*), teaching at Parsons and F.I.T., and writing free-lance articles.

C. Ray and I never worked together professionally after those P/A days, but we constantly compared notes. C. Ray was an incredibly good editor, and often I would enlist his comments and advice in trying to turn that corner from writing for professional journals to consumer magazines. It is hard to learn how to be clear and interesting to a lay audience that is not committed to the subject—and C. Ray’s coaching helped immeasurably. (“Speak from the heart, speak from the heart,” I can hear him say.)

We constantly wondered whether we should take a screenwriting course, for we had both noticed that the structure of articles for general audience magazines had to be quite different from ones for trade magazines. In the trade magazine you generally began the article about the building with the statement of the problem, then you described how the architect solved the problem, and finally ended up with your assessment. I really

thought I had reached a new plateau in writing for professional journals when I started weaving parts of my concluding commentary into the introductory paragraph, just to give the reader a hint of what was to follow.

Later I—and C. Ray—found out that general audience magazines wanted a “fight” scene in the beginning, then flash backwards, flash forwards, snappy dialogue, and finally a dramatic denouement. C. Ray achieved it brilliantly when an article he wrote for *New York* magazine about the SOM tower behind the Racquet Club, in which he told the whole story as if it were a boxing match. Writing about architecture for architects was not the same thing.

Yet as the editor of *Oculus* C. Ray proved to be a judicious referee, trying to mediate the sparring combatants in all sorts of controversies. He had the appetite to delve into the dirt, but still brought a sense of fair play to the discussion. Many of the issues of *Oculus* edited by C. Ray record faithfully the intricacies of crucial topics of the day. His interviews with the key people from New York’s architectural, development, zoning, and preservation communities—such as the interview with Bill Conklin on the “Study of the Landmarks Commission,” or with Ronald Soskolne of Olympia & York on “Architecture Competitions”—are exemplary. In the last two years I started saving my *Oculus*es—and it wasn’t just out of friendship.

He set a marvelous example of someone completely committed to covering this field. The eye, the sense of fair play, the high standards of performance and above all the sense of correctness all laced with a sense of glee were qualities that he couldn’t give away. But one can try to emulate them.

**Suzanne Stephens**  
*Critic-at-large and*  
*1987 Recipient of the Chapter’s*  
*Arnold W. Brunner Grant*  
*for a book on*  
*American Architectural Criticism*

## C. Ray Smith, 59, An Author, Teacher And Critic of Design

by Joan Cook

C. Ray would never have used a corny old phrase like "a scholar and a gentleman," but it describes him perfectly. Of all the best writers in the design field, he was the one I always went to whenever I had a *serious* question and needed the facts. He was also the one I went to for advice on matters of protocol, diplomacy, and politesse. And also the one I went to for a good gossip and a laugh. The field is much impoverished by his death, and I will miss him always.

### Stanley Abercrombie FAIA

A letter from C. Ray arrived two days after I had heard about his death. It must have been written just before he died. It was not unlike many other notes I had received from him over the years. Yet this one gave me a jolt. It was devastating to realize that this would be the last one.

C. Ray's involvement with the Cooper-Hewitt as an adviser, editor, lecturer, and writer goes back as long as anyone can remember. Although never formally a member of the staff, he came to the rescue so frequently that he will always be a part of the Museum and its vision.

Aside from our professional association, I have happy memories of C. Ray's enjoyment of music, his Pennsylvania farmhouse, his pleasure in rediscovering the *Illiad* last winter, and especially, his pride in his son.

### Lisa Taylor

Director Emeritus  
Cooper-Hewitt Museum  
The Smithsonian Institution's  
National Museum of Design

When the history of the heady, mad-cap pop-ism of the late 1960s and 1970s is written, C. Ray Smith's writings will form an essential reference point. His articles in *Progressive Architecture* and his book *Supermannerism* not only chronicle the events but also, and this is the more important part, they give us a sense of what was intended.

### Robert A.M. Stern FAIA

C. Ray Smith, a writer and critic in the field of architecture, died of a heart attack Thursday in the emergency room of Lenox Hill Hospital in Manhattan. He was 59 years old and lived in Manhattan and Krumsville, Pa.

Mr. Smith taught various aspects of design at Parsons School of Design and the Fashion Institute of Technology. He also lectured at Pratt Institute, the Architectural League of New York, the New York School of Interior Design and the Institute for Architecture and Urban Studies.

He was editor of *Oculus*, the newsletter of the New York Chapter of the American Institute of Architects, of which he was also a fellow. He was former editor of *Theater Crafts* magazine and *Theater Craft Books* and of *Interiors* magazine. Earlier, he was senior editor and features editor of *Progressive Architecture* magazine.

Mr. Smith was president of the United States Institute for Theater Technology, a national nonprofit group that promotes research and knowledge of the performing arts, from 1968 to 1971. He lectured on new attitudes in design from 1971 to 1973 at various institutions including Yale, Cornell and Tulane Universities, the Winterthur Museum and the Art Institute of Chicago. From 1972 to 1975, he was managing director of the Aston Magna Foundation for Music.

### Author of Several Books

"Theater, music and architecture were the three compelling passions of his life, apart from family and friends," Leslie Armstrong said yesterday. Ms. Armstrong, an architect, married Mr. Smith in 1971. The couple later divorced but remained friends.

He was the author and editor of a number of books and other publications, most recently a book entitled "Interior Design in 20th-Century America: A History" (Harper & Row; 1987). He also wrote "Interior Design in the Twentieth Century," with Allen Tate (Harper & Row; 1986), "The Wood Chair in America," with Marian Page (Brickell Associates; 1982) and "Supermannerism,

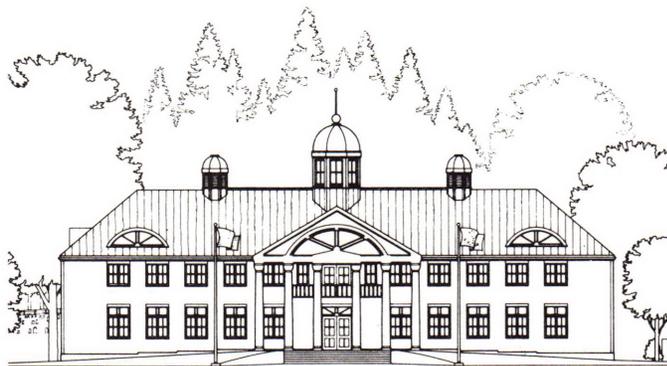
New Attitudes in Post-Modern Architecture" (E.P. Dutton; 1977).

Mr. Smith was born in Birmingham, Alabama and moved to the Bronx with his mother when he was 5 years old. He was a graduate of Kenyon College and attended the Royal Academy of Dramatic Arts in London for a year after graduation. He earned a master's degree at Yale University.

He is survived by a son, S. Scott, and a stepdaughter, Vanessa Layle Cortesi, both of Manhattan.

*The above is the obituary for C. Ray Smith, 1929-88, as it appeared in The New York Times, August 20, 1988. Copyright © 1988 by The New York Times Company. Reprinted by permission.*

## NAMES AND NEWS



1

**Mildred F. Schmertz** FAIA was appointed in August to serve as a member of the Landmarks Preservation Commission for a term ending June 28, 1989. She fills the last vacant seat on the Commission and will be eligible for reappointment when her term expires.... **Robert A.M. Stern** FAIA, **Kent Barwick**, **Sylvia Deutsch**, **Daniel Patrick Moynihan**, **Kevin Roche** FAIA, **Gene Norman**, **Suzanne Stephens**, **Hugh Hardy** FAIA, and **Paul Goldberger** are among those participating in an all-day session of lectures and panel discussions on the Changing Nature of Historic Preservation in the City at the New York Public Library on October 19.... **Michael Ankuda** AIA and **W. Douglas Muir** RAIC have been appointed associates of **William A. Hall Partnership**.... The Princeton Art Museum by **Mitchell/Giurgola** and the Newark Museum by **Michael Graves** are among the museums included in the exhibition, "New Constructions — The Growth of Cultural and Educational Museums in New Jersey", at the Hunterdon Art Center in Clinton, New Jersey. On Sunday, October 9 at 3:30 pm, the Center is hosting a reception for architects and the general public to celebrate the opening.... **Gerald Gendreau**, **Peter Guggenheimer**, **Joseph Ruocco**, and **Richard M. Velsor** have been named Associate Architects of **Gwathmey Siegel & Associates**.... Chapter members **Jeffrey G. Beers** AIA; **Margaret Helfand** AIA and **Paul Rosenblatt**; **Helmut Jahn** FAIA; and **Robert A.M. Stern** FAIA and **Graham Wyatt** AIA were honored in the July/August 1988 issue of *International Design (ID) Annual Design Review* with awards in the environments category. **Paul Haigh** AIA and **Tod Williams** AIA received citations and honorable mentions in the furniture category.... **Richard L. Blinder** FAIA was recently presented the B'nai B'rith Award for distinguished Achievement marking the first time B'nai B'rith has honored an architect.... **Martha A. Burns** has been named president of **Fox & Fowle Interiors**.... **Perkins & Will** have been appointed by the Macklowe Organization to replace **Gruzen Samton Steinglass** as the architecture firm of record for the 52-story Hotel Macklowe now under construction between

Broadway and Avenue of the Americas, 44th and 45th Streets.... Five NYC/AIA firms were among the winners of the 12th Annual Tucker Architectural Awards: **James Stewart Polshek & Partners** for the Riverside Convention Center, Rochester, NY; **I.M. Pei & Partners** for the IBM Corporate Office Building, Purchase, NY; **Eli Attia Architects** for the Solov Townhouses, NY; **Skidmore Owings & Merrill** for 61 Broadway; and **Hellmuth, Obata & Kassabaum** for the St. Louis Union Station in St. Louis.... Dedication ceremonies were held in August for the Salisbury Town Hall in Connecticut by **R.M. Kliment & Frances Halsband Architects**.... **The architectural history of lower Manhattan** is to be the subject of an exhibition being planned for April 1990 by the Lower Manhattan Cultural Council and the South Street Seaport Museum.... **Todd Lee** AIA announced a new name for his firm — **Todd Lee, Clark, Rozas Associates, Inc.**, — and a new location at 286 Congress Street, Boston. **Rolland D. Thompson** FAIA is Associate Principal and **Steven M. Pedro** is Associate.... **Preservation and the Quality of Life** is the title of a symposium to be held at Columbia University on January 28, 1989, sponsored by Preservation Alumni, Inc.... **Hardy Holzman Pfeiffer Associates** were the recipients of the 1988 Honor Award of the Construction Specifications Institute Metropolitan New York Chapter. The award recognizes a firm which exemplifies the CSI principle, "Advancement of Construction Technology." .... **Joseph Giovannini** is leaving *The New York Times* to write three books.... The first executive committee meeting of **International Architects/Designers/Planners for the Prevention of Nuclear War**, held in Stockholm in July, was attended by 50 design professionals from nine countries reports **Tician Papachristou** FAIA, co-chairman of the IADPPNW and member of ADPSR's executive committee. Other members of the U.S. delegation were **Sidney Gilbert** FAIA and **Eric DeVaris** AIA. The next IADPPNW executive committee meeting will be held in Prague, November 8-10, 1989.... One Renaissance Square in Phoenix, Arizona, designed by **Emery Roth & Sons** was the recipient of an Award for Environmental Excellence

from the Valley Forward Society of Phoenix.... **Butler Rogers Basket** have relocated their Stamford operations to the New York office.... **The American Institute of Architecture Students** has named **Elyzabeth Yates-Burns** the 1988 recipient of its Educator Honor Award. Ms. Yates-Burns, architect and assistant professor at the University of Cincinnati, previously worked for Eisenman/Robertson and Kevin Roche/John Dinkeloo. In addition to teaching she currently works as architect and consultant to Glaser and Associates, Cincinnati.... **Brennan Beer Gorman Architects** are the designers of a 30-story office tower to be constructed on Fifth Avenue between 37 and 38 Streets.... Morris A. Schapiro Hall, the 17-story residence hall designed by **Gruzen Samton Steinglass** for Columbia University, was dedicated on August 26.... **The Eggers Group** has been selected by the U.S. Corps of Engineers to design interior renovations for Thayer Hall, a historic building at the U.S. Military Academy, West Point, New York.... **Perkins Geddis Eastman** have named seven associates: **David Hoglund** AIA, **Ty Kaul** AIA, **Leslie Lu**, **Richard Northway**, **Jonathan Stark**, **Diana Ming Sung**, and **Jenoe I. Merenyi**.... **Home Plan Ideas**, published by Better Homes and Gardens has expressed a need for well-designed new houses to photograph and publish with floor plans. Specifically they are looking for "quality starter, mid-range, and luxury homes from 1200 to 4000 sq. ft. maximum." For more information contact Jeff Abugel, Home Plan Ideas editor, 515-284-3000.... **The New York State Council on the Arts** has announced the appointment of **Anne Van Ingen** as director of the Council's Architecture, Planning, and Design Program.... *Oculus* regrets the death of Chapter member **Eugene P. Tubman** in January 1988.

## Competitions

**Competition Diomede** is the name of a competition sponsored by the Institute for Art and Urban Resources, Inc., PS 1. It seeks proposals to unite the two Diomede Islands of the Bering Strait; the ends of the Eastern and Western Hemispheres at the USSR/USA border

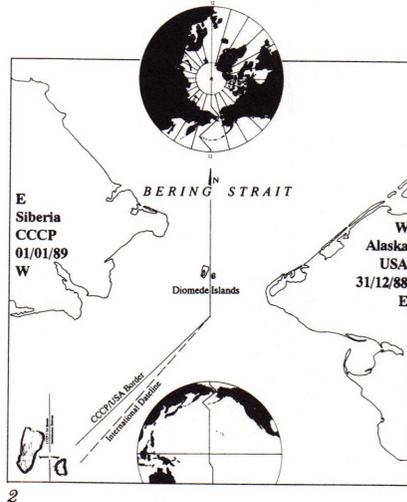
1. *Salisbury Town Hall* by R.M. Kliment & Frances Halsband.

2. *Competition Diomede*.

and the break between Monday and Tuesday on the International Dateline. The competition will occur in two parts, the first of which has a deadline of February 15, 1989. Prospectus is available after October 31 from Glenn Weiss, PS 1, 46-01 21st Street, Long Island City, NY 11101; 718-784-2084. . . . The School of Architecture and Urban Planning, University of Wisconsin-Milwaukee, has announced an **International City Design Competition**, "an open, concept competition sanctioned by the International Union of Architects." Competitors are asked to "illustrate their visions of the city of the future by proposing designs" for "the central city district, mature residential neighborhoods, the growing edge of the city." November 30, 1988 is the deadline to register. For more information: 414-229-4014 and ask for the ICDC staff. . . . Students of architecture, engineering, and urban planning have been invited to participate in the 1988 National Student Design Competition, **Renovation and Expansion of the King Abdul Aziz International Airport, Jeddah** sponsored by the American Institute of Architecture Students and Zuhair Fayeze. All participants must be registered students, full- or part-time. Individuals or teams of up to three students may participate. At least one student of each team must be a student of architecture. October 30, 1988 is the deadline for registration. For registration forms: AIAS Headquarters, 1735 New York Avenue NW, Washington, DC 20006, or the AIAS chapter at your school.

## Energy Conservation Grants

The New York State Energy Office has announced the availability of \$11 million in matching grants for energy projects during Cycle XI of the Institutional Conservation Program. Two types of grants will be available: Technical Assistance (TA) study grants, which pay in most instances for up to half the cost of a detailed engineering analysis of a building and its energy systems and are designed to identify potential energy-saving improvements; and the Energy Conservation Measure (ECM), which



funds up to 50% of such capital improvements, including boiler replacements, cogeneration systems, temperature controls, insulation and systems using renewable energy forms. October 13, 1988 is the deadline for TA applications to be received by the State Energy Office; November 3, 1988 is the deadline for ECM applications. For more information call the New York State Energy Hotline: 800-342-3722.

## Landmarks

**On May 23**, Gene A. Norman, chairman of the Landmarks Preservation Commission announced the names of five persons to serve on a special panel to study ways to help the review of applications for proposed changes to the interiors of designated Broadway theaters. They are **Commissioner Sarah Bradford Landau**, author and professor at NYU specializing in American architectural history, and **Commissioner Gaston Silva AIA**, an associate with **James Stewart Polshek & Partners**, both appointed by Mr. Norman; **Bonnie Roche AIA** of **Bonnie Roche & Associates Architects**, and **Robin Wagner**, Broadway scenic designer recommended by the Theatre Advisory Council; and NYC/AIA president **Martin Raab FAIA**, selected in consultation with **Lewis Davis FAIA**, acting chairman of the T.A.C.

**On May 17**, the Landmarks Preservation Commission unanimously voted to make **Tudor City** the 52nd Historic District.

**On June 7**, the Commission granted landmark status to the following properties: **Cobble Hill Historic District Extension**, which consists of the addition of two Italianate houses at 354 and 356 Henry Street built in 1852-53, the adjacent Polhemus Building at 350 Henry Street designed by **Marshall Emery** and constructed in 1896-97; **160 East 92 Street House**, built in 1852-53 and one of the few intact 19th-century frame houses, which remain in Manhattan north of Greenwich Village; **U.S. Realty Building**, 115 Broadway, designed by architect **Francis Hatch Kimball** and built in 1907; **Trinity Building**, 111 Broadway also designed by Kimball and built in 1905-07; the former **New York Bank for Savings Building**, 81 Eighth Avenue (exterior) designed by **R.H. Robertson** and built in two sections 1896-97 (the interior was designated on June 21); and the **Manufacturer's Hanover Bank Building**, 77-79 Eighth Avenue designed by architects **De Lemos & Cordes** and built in 1907 for the New York County National Bank.

**On July 12**, the Commission voted to designate the following properties: **Lincoln Building**, 1-3 Union Square West, designed by **R.H. Robertson** and constructed 1889-90; **Union Building** (former Decker Building), 33 Union Square West, attributed to **John H. Edelmans**, mentor and friend of **Louis Sullivan**, while he was employed by New York architect **Alfred Zucker**, and built 1892-93; **Bank of the Metropolis Building**, 31 Union Square West designed by **Bruce Price** and built 1902-03; **Gramercy Park Historic District Extension** consisting of the building at 36 Gramercy Park East designed by **James Riely Gordon** and built 1908-10; and Coney Island's **Cyclone** designed by engineer **Vernon Keenan** and constructed in 1927, "one of America's premier roller coasters."

**On August 2**, the "Castle" at 520 West End Avenue was designated a landmark. Designed by **Clarence F. True** it was built in 1892.

**In October** the Metropolitan Museum of Art will exhibit some 20 recent photographs of NYC landmarks.

# Oculus NYC/AIA OCT 88

## CONTINUING EVENTS

*Send Oculus Calendar information to:  
New York Chapter/AIA, 457 Madison  
Avenue, N.Y. 10022.*

*Oculus welcomes information for the  
calendar pertaining to public events about  
architecture and the other design  
professions. It is due in writing by the 1st  
of the month for the following issue.*

*Because of the time lag between  
information received and printed, final  
details of events are likely to change. It is  
recommended that events be checked  
with sponsoring institutions before  
attending.*

## MONDAY 3

1957: American architect Bernard Maybeck died (1862-1957).

## TUESDAY 4

1720: Architect and engraver G.B. Piranesi born (1720-78).

## WEDNESDAY 5

**FALL MARKET, OCT. 5-8**  
The International Design Center's Fourth Annual Fall Market held in conjunction with Designer's Saturday and Design New York.

## THURSDAY 6

**PANEL DISCUSSION**  
JFK: Airport for Today and Tomorrow. Panelists include Harry N. Cobb, I.M. Pei & Partners, architect for the redesign of JFK; Paul Karas, director, JFK Redevelopment Program. 9:30-10:30 am, Center Two Conference Center, IDCNY. 718-937-7474 or 212-593-3450.

## FRIDAY 7

**DISCUSSION**  
Italy/America: The Way We Work. Design methodology and marketing. 11:30-12:30 pm. IDCNY. 593-3450 or 718-937-7474.

## ON SUN. OCT. 9

**EXHIBITION & RECEPTION**  
Reception for architects and others to celebrate opening of "New Constructions — The Growth of Cultural and Educational Museums in New Jersey," 3:30 p.m. Hunterdon Art Center, 7 Center St., Clinton, NJ. 201-735-8415. Closes Nov. 27.

## MONDAY 10

### THE SHAPE OF THE CITY

John C. Portman discusses the challenges and problems of his work in series moderated by Paul Goldberger. 8:15 pm. 92nd Street Y. 427-6000.

1873: Carpentry and masonry contracts signed for Boston's Trinity Church designed by Henry Hobson Richardson.

## TUESDAY 11

1971: Architectural historian Rudolf Wittkower died.

## WEDNESDAY 12

1868: American architect Charles Sumner Greene born (1868-1957).

## THURSDAY 13

**ARCHITECTS SPEAK**  
Lecture by Robert McAnulty, Robertson + McAnulty Architects, second in series by architects at various stages in their careers. 8 pm, Cooper-Hewitt Museum. 860-6868.

## FRIDAY 14

**WALKING TOUR, SUN. OCT. 16**  
"Lower Manhattan Arbitrage and Architecture." 2 pm. The New-York Historical Society. 873-0125.

## EXHIBITION

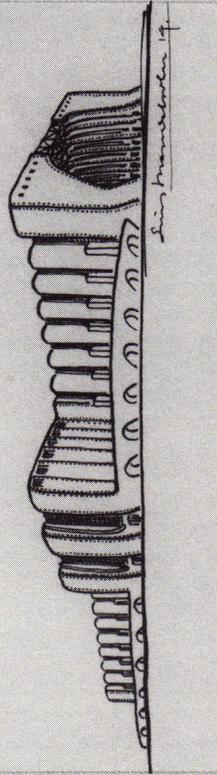
Architecture on Paper: A Decade of Acquisitions. Drawings, books, prints acquired by the Metropolitan Museum of Art during the past 10 years. Metropolitan Museum, 879-5500. Closes Jan. 8.

## EXHIBITION

Young Americans '88 — the work of 63 craft-people, winners of the 14th Young Americans Competition. American Craft Museum. 956-3535. Closes Oct. 28.

## EXHIBITION

Coop Himmelblau. Models and drawings by the Austrian architectural firm. Max Protetch, 560 Broadway. 966-5454. Closes Nov. 5.



*Erich Mendelson: Sketch for Grain Silo.*

## MONDAY 11

### THE SHAPE OF THE CITY

Moshe Safdie discusses the challenges and problems of his work in series moderated by Paul Goldberger. 8:15 pm. 92nd Street Y. 427-6000.

1668: Cornerstone laid for Perrault's Louvre in Paris

## TUESDAY 18

### EXHIBITION

Erich Mendelsohn: 1887-1953. Features drawings from projects throughout the German-born architect's career. Cooper-Hewitt Museum. 860-6868. Closes Jan. 8.

## WEDNESDAY 19

### ADPSR/NY EVENT

With guest speaker Dr. Carl Sagan. 5:30-8 pm. IDONY, Long Island City. For information: 334-8104.

### CONVENTION

Annual convention of the National Corporate Architects Committee. Philadelphia.

### RESTORE PROGRAM

9-month evening course in preservation, maintenance, restoration of masonry structures. Glen-Gery Design Center, 211 E. 49 St. Jan C.K. Anderson: 766-0120.

## THURSDAY 20

### ARCHITECTS SPEAK

Lecture by Quintard-Hofstein, third in series of talks by architects at various stages in their respective careers. 8 pm. Cooper-Hewitt Museum. 860-6868.

## FRIDAY 21

### SYMPOSIUM

Landscape and Architecture in the Twentieth Century: A Critical Assessment with lectures by Vincent Scully, John Dixon Hunt, Kenneth Frampton, Leo Marx, Robert Rosenblum, Lewis Thomas. 9:30-5:30 pm. MOMA. 708-9795.

### LECTURE ON

#### SUN., OCT. 23

Dutch architect Herman Hertzberger and Frank Gehry will discuss "Childhood in the City — Design Visions," the 1988-89 design project of the Student/Faculty Committee of ADFSR/NY, Parsons School of Design. 334-8104.

## MONDAY 24

### THE SHAPE OF THE CITY

Bernardo Fort-Brescia of Architectonica discusses the challenges and problems of his work in series moderated by Paul Goldberger. 8:15 pm. 92nd Street Y. 427-6000.

1931: George Washington Bridge opened in New York City

## TUESDAY 25

### NYC/AIA PANEL

First in a series of programs sponsored by the New York Chapter's Associates Committee entitled "Aspects of an Unlicensed Existence," with "How Do Clients Select Architects?" A panel of clients, each representing a different building type, moderated by Bill N. Lacy. 6 pm. The Urban Center.

## WEDNESDAY 26

### ROUNDTABLE, OCT. 26-28

Ownership Transition — The Right Way The First Time, a PSMJ seminar in Atlanta, Georgia. To apply: Pam Jensen 800-537-PSMJ.

## THURSDAY 27

### LECTURE

Charles Gwathmey in series sponsored by Shoppe Reno Wharton Assoc. in behalf of the Historical Society of Greenwich. 8 pm. Greenwich Library Auditorium, 101 Putnam Ave. Greenwich, CT. 203-869-6899.

### ARCHITECTS SPEAK

Lecture by Donna Selene Seftel, last of talks by architects at various stages in their respective careers. 8 pm. Cooper-Hewitt Museum 860-6868.

## MONDAY 31

### CONSTRUCTION SEMINARS

Sponsored by R.S. Means Co., Oct. 31-Nov. 1. Westchester Marriott Hotel, Tarrytown, NY. 617-585 7880.

### BETTER BUILDINGS

CONFERENCE  
Energy-Efficient Building Trends & Technologies, Oct. 31-Nov. 1, Rochester Marriott Thruway Hotel, Rochester, NY. For more information: James Lafferty 528-473-7243.

### THE SHAPE OF THE CITY

James Stewart Polisek discusses his work in series moderated by Paul Goldberger. 8:15 pm, 92nd Street Y. 427-6000.

## TUESDAY 1 NOV

## WEDNESDAY 2 NOV

### CONSTRUCTION SEMINARS

Unit Price Estimating; Square Foot Cost Estimating; Avoiding & Resolving Construction Claims. Sponsored by R.S. Means Co. Nov. 2-3 Westchester Marriott Hotel, 670 White Plains Rd., Tarrytown, NY. 617-585-7880.

### FIFTH BUILDING SHOW

Sponsored by Buildings Magazine. Washington, DC Convention Center. 329-364-6167 or 215-923-9600.



Erich Mendelsohn: Park Synagogue and Community Center, Cleveland, Ohio.

## FRIDAY 4 NOV

### NYC/AIA ARCHITECTURAL HERITAGE BALL ON SATURDAY, NOVEMBER 5

In celebration of Heritage, Preservation, Scholarship. 7:30 pm. The Grand Ballroom, Plaza Hotel. 838-9670

### CONFERENCE, NOV. 4-6

The AIAs Committee on Design's 1988 National Conference. Los Angeles. Contact: Joanna Bache 202-626-7361.

## AROUND THE CHAPTER

### 1988 Architectural Heritage Ball

by Lenore M. Lucey AIA

*"Architectural Heritage is a continuum: preserving the best of the past, supporting the highest quality for the work of our time, and projecting the standard of excellence for what is yet to be."* Randolph R. Croxton AIA, at the first Architectural Heritage Ball, November 1986

Croxton AIA, at the first Architectural Heritage Ball, November 1986

By now you should have received both the announcement and an invitation to the 1988 Architectural Heritage Ball. The Grand Ballroom of The Plaza, one of the City's loveliest rooms, has limited capacity, so it is important that reservations be sent in promptly. Heritage Ball Chair Denis Glen Kuhn AIA, has planned an exciting evening of celebration in The Plaza's historic spaces. Following cocktails and hors d'oeuvres in the Terrace Room, brief remarks by President Martin D. Raab FAIA, will accompany dinner and dancing to the music of "Eight-to-the-Bar."

Plan to include family, clients, and friends, and join your colleagues in architecture, construction, and development at an elegant party for a very good cause. Proceeds from ticket sales will go to the endowment of the Architectural Heritage Ball Scholarship Fund administered by the New York Foundation for Architecture. Proceeds from previous Heritage Balls have provided the beginning of the fund and your contribution this year can make the realization of awarded scholarships that much closer.

The Plaza, built in 1907 and one of New York's pre-eminent landmarks, was designed by Henry J. Hardenbergh FAIA. Hardenbergh, in addition to being an active New York Chapter member, was one of the founders of the Municipal Art Society and served as president of the Architectural League. Among his many works were the Dakota Apartments, and the original Waldorf and Astor Hotels here; The Willard Hotel in Washington, D.C.; and The Copley Plaza Hotel in

Boston. The Copley Plaza, The Willard, and The Plaza, all completed at about the same time were considered his outstanding architectural achievements. The Plaza was recently purchased by New York developer Donald Trump. A major refurbishing is planned by Plaza Hotel president Ivana Trump, designed to restore the Plaza to its former glory as a five-star world class hotel. Lee Harris Pomeroy are architects for the interior restoration, and Hardy Holzman Pfeiffer Associates are the architects for the exterior restoration.

This year the Heritage Ball will be a gala party in celebration of our members numerous contributions to the spectacular success of the 1988 AIA convention. The Plaza is particularly significant in that it has always been a favorite of architects. In the past it has been home to Frank Lloyd Wright during construction of the Guggenheim Museum, and The Oak Room was the location Edward Durell Stone FAIA, frequented for lunch every day. Today it boasts the "Frank Lloyd Wright" suite, recently used by the New York State Association for a hospitality suite during the convention, and houses the firms of Chapter members Lee Harris Pomeroy FAIA, and Ari Bahat AIA, on the upper floors.

Architectural delineator Al Lorenz has generously donated his original rendering of The Plaza to the Chapter, and we will have it displayed during the cocktail hour in the Terrace Room. Mark your calendars, if you have not already done so, and get your reservations in now for the best party of the season.

### Call for Assistance

by Cathanne Piesla

By the time this issue of *Oculus* is in your hands you will most probably have received a strange new invoice for dues for the 1989 calendar year. Please call if you have not yet received your invoice, have any questions about completing it, or any comments.

As a New York Chapter member you have been receiving invoices from three components for as many as five different types of dues. National AIA sends an invoice, which includes both its individual dues as well as a supplemental status request; the NYSAA bills for individual dues for both itself and Chapter; and the Chapter sends sustaining firm invoices to all Chapter registered architects.

The Chapter has had the New York State Association collecting its individual membership dues for the past several years to relieve the Chapter staff of the task of processing the information manually. You can understand how this would affect cash flow!

Now, with our computers in place we have begun processing on one invoice our individual member dues and sustaining firm information. You will continue to receive separate invoices from AIA for national dues and NYSAA for state dues.

Later this fall we will be sending you a print of your individual "member record." The member record is the Chapter's data base file for tracking your history of AIA participation.

Having had many temporary employees input the information, we know that there are many errors. We will rely on you to review your information, make necessary corrections and return it to us. This is the first step in preparation of a long awaited membership directory, which will be sent to each member when it is completed. Watch for your form and please return it promptly. Again, call for assistance with any questions.

## Associates

Beginning with an Open Meeting on **October 25**, there will be four events sponsored by the **Associates Committee**. Associates Committee Chair François DeMenil has announced this new committee's fall plans beginning with **How Clients Select Architects**. Former president of the Cooper Union **Bill Lacy FAIA**, will moderate the October 25th meeting with developers and other clients. A questionnaire will be distributed for all Associates interested in participating.

The series has been designed to address the fundamental interest of the associate membership, many of whom are working toward licensing. In that vein the series has been given the working title of **"Aspects of an Unlicensed Existence."**

Further plans being finalized include: a discussion of the late Gordon Matta-Clark, whose conceptual art has influenced Frank Gehry as well as a number of other prominent contemporary architects; a third evening based on the book ***The Secret Life of Buildings***, by Gavin Macrae-Gibson; and a fourth evening based on the results of the Associates survey.

## NYC/AIA Presidential Preference Survey

Please check your preference below and return to the Chapter by 12 October 1988. Results will be published in the November issue, prior to Election Day.

\_\_\_\_\_ George Bush  
\_\_\_\_\_ Michael Dukakis

Remember to vote November 8, 1988

## Fellow Members

by Peter Heerens AIA, BNA

The list of volunteer guides in the September 1988 issue of *Oculus* for the AIANYC88! Convention is a very impressive one.

Many, many AIA members and their guests were able to see the City under the guidance of fellow Chapter architects, who told them about projects, their context (the big picture), and details (the nuts and bolts).

This summer I spoke with architects of the Royal Institute of Dutch Architects (BNA) in Amsterdam and met architects from Britain, Germany, and Belgium. Despite the fact that they were unable to participate in the Convention, they were flabbergasted by the tremendous number of guided tours as listed in the Convention Registration Information paper.

Suggestion: let's keep up the good work by offering our help to foreign architects who are planning to visit the City.

I am eager to volunteer to coordinate this service for foreign architects, and I have informed Ms. Rosa Rivera at the Chapter about this.

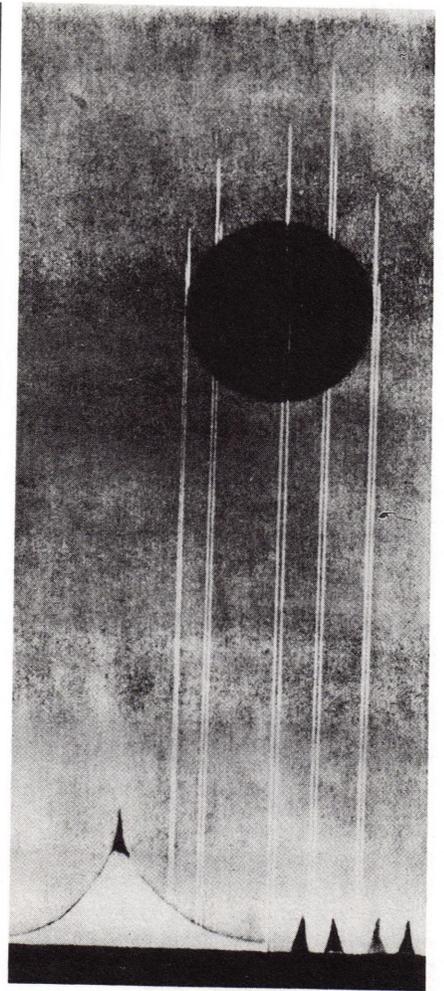
Please call her and leave your name, tour description, languages you speak, and your business phone number. You will be contacted when a group of visiting architects request assistance.

Thank you very much for your cooperation.

## Corrections

Apologies to Iris Alex FAIA, for our missing her designation as a Fellow of the Institute in the September issue.

Also to Stephan R. Freid AIA, and John Kryskiewicz for their work on the Tours Committee.



## The City of the Sun: The Work of I. Leonidov

by Alessandra Latour

On Tuesday November 1, 1988 the New York Chapter/AIA will present the architectural drawings of Ivan Leonidov. The show has been organized in collaboration with I. Leonidov's family and the A.V. Shchusev Architectural Museum in Moscow, and it is a joint exhibition with the Istituto di Studi Filosofici in Naples. The show will open in New York and then travel to Naples where it will open at the end of January.

The 60 drawings, deriving from I. Leonidov's family and shown for the first time in this country and in Europe, are a selection from the project of "The City of the Sun," a project which was developed during the last period of the artist's activity. It is particularly important not only for its quality of synthesis but also because of the theoretical background of the realization of the artist's last 15 years.

The show will be accompanied by a debate and a catalog, which will include a presentation of the artist's work and life by his son, the architect Andrej Leonidov, who will be present at the opening and the debate.

## Architectural Trends

*A Survey of Architectural Trends in The Next Century* was conducted last spring by Louis Harris and Associates, Inc. for the American Institute of Architects in conjunction with its Vision 2000 Program. Highlights from the study findings are excerpted below:

What forces will shape the destiny of architects and architecture into the next century? To shed light on this question, the thinking of a group of some of the best and most influential minds that deal with the built environment — among whom a little less than a third are architects — was tapped. In addition, questions evaluating popular attitudes toward architects were asked of a national cross-section of the public. The picture that emerges is of architecture in a society facing shifting residential and work patterns, an aging urban landscape and deteriorating infrastructure, large-scale demographic change, an information revolution, and a country with competition from abroad...

Among the findings of the survey:

1. *By a large majority, the American public believes that architects make a crucial difference in creating a livable and attractive environment.* More than 80% endorse the statement that architects can make buildings beautiful and good to work in. More people in the national cross-section reject than accept the idea that architects are hard to work with. The public expresses a confidence in architecture — and those responsible for running architectural firms — second to that they express for medicine among the professions. This confidence level rises among better-off, better-educated, and more influential sectors — those more likely to commission and to be involved in architectural work. At the same time, a majority of the public expresses concern that architects' work adds to the burgeoning costs of building.

2. *Among 14 trends for the future explored in this study, governmental and social trends are expected to have the least impact on architects and the built environment...* Responses seem to indicate an expectation... that there will be a continuation of the 1980s practice of *less* rather than *more* government intervention in social problems.

3. *Professional and technological trends also evoke relatively mixed expectations of major impacts for the next century.* Growing Client Sophistication and the Changing Nature and Liability of the Professions also fall in the bottom half of identified trends for architecture, although architects expect somewhat more of an impact from professional trends than do non-architectural respondents. Architects expect somewhat less of an impact from Automation and the Materials Revolution than others in this expert panel, with only just over a third viewing this trend as being of major importance to architecture in the next century. By contrast, The Information Revolution is more broadly perceived — by close to a majority — as having a major impact in the 21st Century.

4. *The greatest impact is seen for architecture from demographic changes and economic issues over which American society has little control.* The Urbanization of Suburbia and the Changing Demographic Composition of America are both seen by half or more of respondents as having a major impact on the built environment and architecture in the next century. Renovating Built America and America's Competitiveness in a Global Economy are also in the top five trends impacting on architects, although another economic element, the Energy Challenge, is seen to have a major impact by less than a third of the experts.

5. *Perceptions of which trends will have the greatest impact differ somewhat according to the discipline of the experts.* In addition to architects, experts were divided into categories of administrators and executives, social scientists and planners, technologists and scientists, critics and observers. Managerial and technological professionals emphasize relatively more technological changes such as developments in automation, information processing, and new materials; scientists and technologists are much more aware of the impact of indoor environment. Planners and social scientists show relatively more concern for community-related trends such as demographic change and client

sophistication, while critics and observers... also deemphasize technological trends relative to people-oriented developments such as the urbanization of suburbia, demographic change, and the aging of the built environment.

6. *In the perceived specific impact of the various trends, there is somewhat more concern for social problems, architects see more impact from technical specifics tied to their profession. And they have an inclination to see in the future as a direct continuation of the recent past.* The experts overall anticipate that the development of suburbia will exacerbate the growth debate, and most agree that demographic change means a greater need for affordable housing, as well as housing designed for an aging population. The renovation of built America carries with it the positive possibility of enhancing the appeal of older communities, and also the fear that a deteriorating infrastructure will set back building efforts, a negative development architects as a group are more aware of than others. Architects have their own concerns as their work is impacted by the information revolution and America's competitive position abroad. They perceive that they will be handling greater masses of information and that they will need to be better versed in foreign cultures. Other experts working in areas connected with architecture frequently emphasize technical tasks — such as use of new materials and energy efficient technologies — where architects emphasize familiar and practical impacts such as more prefabrication, use of life-cycle costing, and interaction with environmental groups and bureaucracies. Other concerns that are more specific to architects are the threat to small-scale architectural firms or independent professionals from rising liability costs and the need for attention to local customs and regulations.

7. *There is strong agreement among the expert panel that architecture's greatest contribution in the next century will be to enhance built environments through making cities livable and creating good buildings.*

## AIA and Antitrust

8. *There is both agreement and relative disagreement among experts from different backgrounds that architectural services will become more dominant in the next century.* There is broad agreement architects must assess the feasibility of building options in the next century in order to impose order where central planning is otherwise lacking. Few believe architects should dramatically increase their involvement in the profit-making aspects of financing and building new structures. On the other hand, managerial professionals and social scientist/planners believe architects should contribute more to productivity through better analysis and design of the work place. Technologists feel architects should perform more energy and environmental impact assessments, while critics/observers believe architects should look to represent clients in the political process.

### Conclusion

From all of this architects will have a future fraught with certain difficulties. These include the absence of a national consensus for taking a proactive stance toward broad problems facing America and a tendency instead to respond to problems that cannot be ignored, such as a shifting population base and aging inner cities and infrastructure. Architects should approach these and other tasks in different ways, according to the professionals who share a concern for architecture but who come to it with different interests and backgrounds. Even within the profession of architecture itself, there are differences in terms of those who emphasize practical versus social goals. Nonetheless, architects operate within a society that recognizes the importance — indeed, it might be argued, the essential nature — of the mission architecture has to perform. Furthermore there is little question that this mission and the vision of architecture in the future *revolves* around the ultimate contribution architecture makes to a civilized society — to create an environment in which human beings can work and live in comfort and safety, which inspires humans to aesthetic appreciation, to productivity, and to creativity.

On May 6, 1988, Institute President Ted Pappas FAIA introduced a booklet "AIA and Antitrust: A Guideline for Compliance." It was prepared to define the antitrust laws and the kinds of conduct they permit and prohibit. The following provides excerpts from the booklet:

### Basic Antitrust Principles

- The fundamental principle of the antitrust laws is that any agreement between two or more competitors that unreasonably restrains trade is unlawful.
- It is important that members take care, not only in AIA activities but whenever acting together, that they do not unreasonably restrain competition among themselves or with others.
- No special form of words is necessary for an agreement to exist. Any informal understanding by competitors to undertake jointly a particular course of conduct is sufficient, and it is illegal if it restrains trade unreasonably.
- The antitrust laws require you to act as the independent entrepreneurs that you are in competitive society. Architects must make independent business decisions.

### What is Prohibited

*Price-fixing:* Agreements between or among competitors that tend to raise, lower, set, or stabilize prices at any level are unlawful.

You and your client normally and, of course, lawfully agree on the price or fee your client will pay for your services. They are agreements negotiated between service providers and clients, not agreements between competitors.

Architects participating as true joint venturers or in association with one another may agree on a fee arrangement for their joint work on any project.

*Boycotts:* An agreement among competitors not to deal with a potential client, a supplier, or another competitor is generally unlawful.

*Divvying up of Business:* Architects acting alone or in firms may accept or

decline any commission they choose, but an agreement among competing architects to divide or allocate clients or markets is unlawful.

In summary, the antitrust laws exist to ensure that our economy remains vigorously competitive. In his closing statement to the AIA, Ted stated, "In fulfilling its purpose of enhancing the well-being of architects and elevating the profession, the AIA must recognize the pervasive influence of the antitrust laws on its activities. Just as we are the beneficiaries of a competitive economy in which free enterprise thrives, so are we obligated to observe the rules that secure those benefits for others as well as for ourselves."

For more information on antitrust and the AIA, contact: David Purdue: 202-626-7300.

## Newsstand '88 Competition

by **Wendy Evans AIA and Bartholomew Voorsanger FAIA**

Recognizing the opportunity to make a design contribution of lasting value to the city of New York, the New York Chapter of the AIA and the Industrial Designers Society of America (IDSA), called upon architects and industrial designers to submit newsstand design concepts for a jury competition this August.

Organized as a nationwide open competition, Newsstand '88 was historically unique, bringing together for the first time the professional disciplines of architecture and industrial design in a combined effort to address an important community need in America's largest city.

The city of New York collaborated with the AIA and the IDSA in the Newsstand competition and has committed itself to building a full-size operational newsstand utilizing the winning design submission.

On August 26, Mayor Ed Koch announced the winner and the nine finalists for the design competition at the World Design International conference in New York City. The winner was industrial designer Hari Nair and architects Henry O. Hildebrandt and Whitney K. Powers, all of the College of Design, Architecture, Art & Planning at the University of Cincinnati, Ohio.

The finalists were:

1. John Lonczak, Warren Freyer, Wayne Turett, Caleb Crawford, and Anat Teitelbaum, New York
2. Miho Koshido IDSA, Geraldine C. Pontius AIA, and Scott Briggs, New York
3. Jason Lee IDSA, Peter Samton FAIA, and Moses Ros, New York
4. David G. Kmetz, Sheila Kennedy, J. Frano Violich, and Doug Dolezal, Boston, Massachusetts
5. Steven Holt, Craig S. Konyk, and Terence Leong, Brooklyn, New York
6. Chris Calori, Frederic Schwartz, and Louis Scrima, New York

*Finalists in Newsstand '88 Competition:*

1. Miho Koshido IDSA, Geraldine C. Pontius AIA, and Scott Briggs, New York.

2. Chris Calori, Frederic Schwartz, and Louis Scrima, New York.



7. Mark Harrison IDSA, Wilbur Yoder AIA, Krystina Castella, Mark Atkinson, Tor Bonnier, Monica Wyatt, David Albertson, Dan Nadeau, and Kate Dana, Portsmouth, Rhode Island

8. Bill Cannan IDSA, Mark Rabinow AIA, Tony Ortiz, and Michael Mankowski, New York

9. François de Menil, Mark Mascheroni, and Carol Kallil, New York

The jury was comprised of NY Chapter/AIA members Frances Halsband FAIA and James Stewart Polshek FAIA and IDSA members William Lansing Plumb and Patricia Moore, representatives of the NYC Art Commission, the Mayor's office, the Department of Parks and Recreation, and a representative from the Newsstand industry.

The critical factors of concern to the jury in reviewing this cross-discipline competition were:

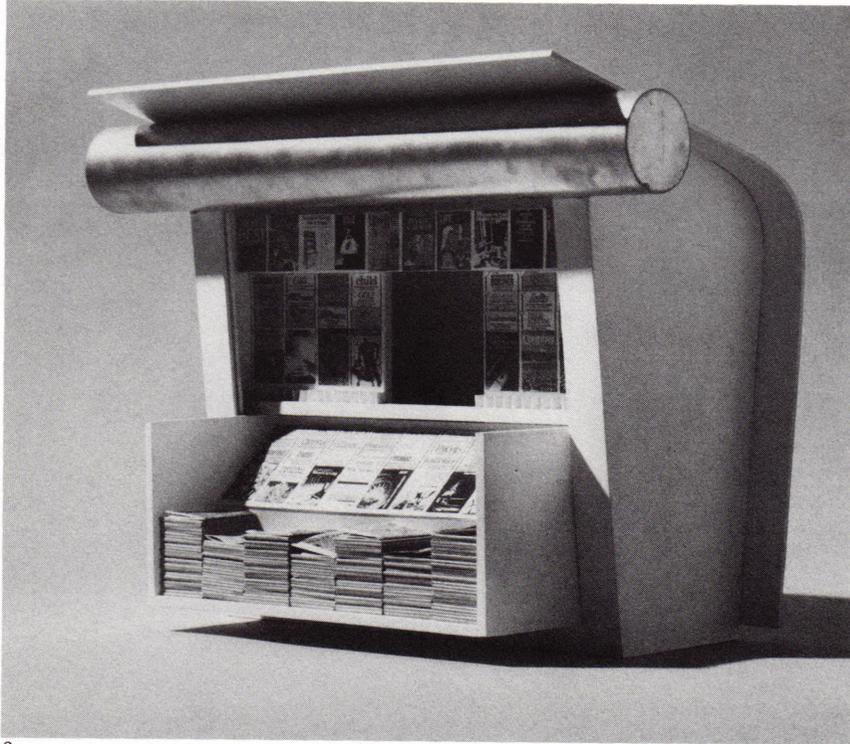
- Attractive appearance both during operation (opened), and closed

- Ease of fabrication & assembly in location
- Cost
- Accommodation & ease of access for operator

The winning solution by the team from the University of Cincinnati will be built in conjunction with New York City's Department of Parks and Recreation, which will work directly on the development of the prototype.

The following statement was issued by the winning team:

"It was essential to maintain the significance of the newsstand, not only as a form within the streetscape; but also as a feature within the daily lives of the surrounding neighborhood. Efficient and secure operation were imperative to maximize the formal limits of the 12ft long x 6ft wide x 9.5ft high maximum building configuration as laid down by the city of New York. The Newsbox was conceived as an urban artifact seeking an analogous relationship to the city where form vibrates between structure and expression."

*Mendelsohn Drawings:*1. *Einstein Tower, 1917.*2. *Exhibition Hall, 1914.***Erich Mendelsohn,  
1887-1953**

2  
Participants in the competition have commented that when the competition was underway and new team members began working together they were initially baffled as to how the members of the other discipline would inform their particular effort. As the process evolved, however, they claimed a remarkable and sympathetic informative exchange emerged. Some members felt this type of collaboration so essential for their architectural or industrial design that they intended to continue with the same team in future work.

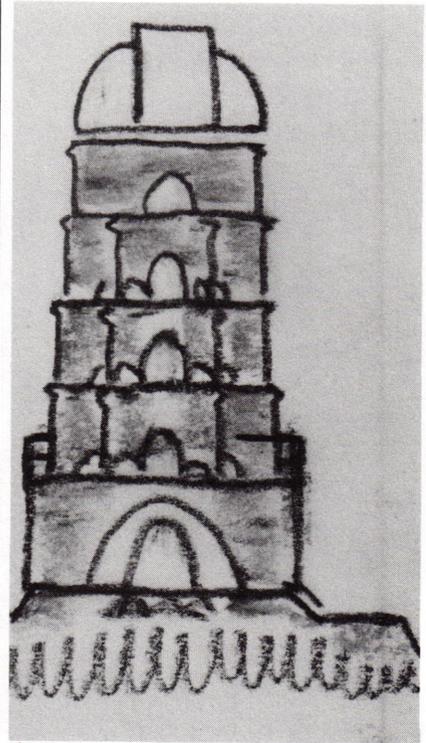
It is the intent of the Newsstand'88 Competition to publish a catalog of all submissions. This effort is being made possible by very generous grants organized by James Cohen of the Hudson News. The donors are The Distribution Services; Conde Nast Publications, Inc.; Star, a Division of News America Publication; Hearst Magazine Division; Newsday, Long Island; The Village Voice.

The New York Chapter of the AIA wishes to thank the many participants who were instrumental in bringing about a

successful competition: Donald Rorke of Knoll International, the Co-Chairman of the Committee and other Committee members, IDSA members Harvey Bernstein, Jim Fulton, Jim Ryan and Susan Lewin, James Cohen of the Hudson News, Patricia E. Harris, Executive Director of the New York City Art Commission, Lauren Otis of the City Planning Commission, John Winkler AIA, Convention Chair, Lenore M. Lucey, and Cathanne Piesla of the New York Chapter.

New York City's concern about the quality of design of the newsstand is shared equally by the New York Chapters of the IDSA and the AIA. This competition is a first step to draw attention to the critical components of the city's urban environment. As finalist Geraldine Pontius said, "New York City's newspaper stands are essential to the vitality and variety which are the hallmarks of successful urban design."

The results submitted will be published in a catalog this fall.



1  
An exhibition of the work of Erich Mendelsohn at the Cooper-Hewitt Museum (October 18-January 8) highlights the boldness of that German architect's vision of a sculptural architecture. Through photographs and drawings of his highly expressive buildings with their streamlined curves, the exhibition follows Mendelsohn's prolific career as he sought to "redevelop" the language of architecture moving from expressionism to the organic.



2

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